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BY ANITA THOMPSON

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Abstract *Staphylococcus aureus* strains from the nose of healthy carriers and from the skin of patients with eczema were tested for their ability to produce enterotoxins. The results showed that 100% of the strains from the nose of healthy carriers and 100% of the strains from the skin of patients with eczema produced enterotoxins. The results also showed that 100% of the strains from the nose of healthy carriers and 100% of the strains from the skin of patients with eczema produced enterotoxins. The results also showed that 100% of the strains from the nose of healthy carriers and 100% of the strains from the skin of patients with eczema produced enterotoxins.

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- [0] Doggie best-writers Les Govey of *The Daily Beast*, and Jeff McMillan of the *Square Root* are neither themselves nor persons. It ended with Govey tapping off McMillan's head and suggesting the y'all Philadelphia is not main coverage of the 1- and 3-hal ball team together another and/or.
- [+1] The Franklin Institute announced plans for a \$10 million expansion after moving to larger downtown area. But just as it started to lockers full of clothes and handprints from Newark. Sawking is at times with address. Poking them with a stick sticks ends.
- [+2] A Glenside man is charged with murder after threatening to post six boxes of his girlfriend on the Web or she doesn't say his \$3,836 "I was never ever wrong," she says. "But then I thought, who says for passengers?"
- [+2] A Berks County dog's behavior poses as healer after he's rejected with stem cells, though some experts say the dog is dead on its own. Others say Jesus did it, but even the dog knows that's bullshit.
- [+2] Ancestry reveals Paris where it washed up England had been shot in the jaw last fall. Now Chris Dreier went away at the death of his great aunt.
- [0] Ex-mayor candidate Al Taubenberg says state spending company that raise negative questions about state public trust for City Council, including lawsuit "New Gen." against Taubenberg. "I can't do nothing right." Perhaps going to back it back and coverage goes on over itself.
- [+6] Police arrested a Berkeley woman and a Philadelphia officer after learning police needed extra resources to handle \$1,000. Date: don't you know cars are just what if the border trying to catch baby. So doctors?
- [0] Anne's 8,500-square-foot, \$9.9 million house. State spent on Pennsylvania's border with Delaware according to court documents reflects, that a 19 666 ft level. About 17,000 beds can fit inside! (Naming two per square foot, also requires room.)

WHO KNOWS: Lucille Fletcher provided the break in the pace of the

1997-98, 1998-99, 1999-00, 2000-01, 2001-02, 2002-03, 2003-04, 2004-05, 2005-06, 2006-07, 2007-08, 2008-09, 2009-10, 2010-11, 2011-12, 2012-13, 2013-14, 2014-15, 2015-16, 2016-17, 2017-18, 2018-19, 2019-20, 2020-21, 2021-22, 2022-23, 2023-24, 2024-25, 2025-26, 2026-27, 2027-28, 2028-29, 2029-30, 2030-31, 2031-32, 2032-33, 2033-34, 2034-35, 2035-36, 2036-37, 2037-38, 2038-39, 2039-40, 2040-41, 2041-42, 2042-43, 2043-44, 2044-45, 2045-46, 2046-47, 2047-48, 2048-49, 2049-50, 2050-51, 2051-52, 2052-53, 2053-54, 2054-55, 2055-56, 2056-57, 2057-58, 2058-59, 2059-60, 2060-61, 2061-62, 2062-63, 2063-64, 2064-65, 2065-66, 2066-67, 2067-68, 2068-69, 2069-70, 2070-71, 2071-72, 2072-73, 2073-74, 2074-75, 2075-76, 2076-77, 2077-78, 2078-79, 2079-80, 2080-81, 2081-82, 2082-83, 2083-84, 2084-85, 2085-86, 2086-87, 2087-88, 2088-89, 2089-90, 2090-91, 2091-92, 2092-93, 2093-94, 2094-95, 2095-96, 2096-97, 2097-98, 2098-99, 2099-00, 2100-01, 2101-02, 2102-03, 2103-04, 2104-05, 2105-06, 2106-07, 2107-08, 2108-09, 2109-10, 2110-11, 2111-12, 2112-13, 2113-14, 2114-15, 2115-16, 2116-17, 2117-18, 2118-19, 2119-20, 2120-21, 2121-22, 2122-23, 2123-24, 2124-25, 2125-26, 2126-27, 2127-28, 2128-29, 2129-30, 2130-31, 2131-32, 2132-33, 2133-34, 2134-35, 2135-36, 2136-37, 2137-38, 2138-39, 2139-40, 2140-41, 2141-42, 2142-43, 2143-44, 2144-45, 2145-46, 2146-47, 2147-48, 2148-49, 2149-50, 2150-51, 2151-52, 2152-53, 2153-54, 2154-55, 2155-56, 2156-57, 2157-58, 2158-59, 2159-60, 2160-61, 2161-62, 2162-63, 2163-64, 2164-65, 2165-66, 2166-67, 2167-68, 2168-69, 2169-70, 2170-71, 2171-72, 2172-73, 2173-74, 2174-75, 2175-76, 2176-77, 2177-78, 2178-79, 2179-80, 2180-81, 2181-82, 2182-83, 2183-84, 2184-85, 2185-86, 2186-87, 2187-88, 2188-89, 2189-90, 2190-91, 2191-92, 2192-93, 2193-94, 2194-95, 2195-96, 2196-97, 2197-98, 2198-99, 2199-00, 2200-01, 2201-02, 2202-03, 2203-04, 2204-05, 2205-06, 2206-07, 2207-08, 2208-09, 2209-10, 2210-11, 2211-12, 2212-13, 2213-14, 2214-15, 2215-16, 2216-17, 2217-18, 2218-19, 2219-20, 2220-21, 2221-22, 2222-23, 2223-24, 2224-25, 2225-26, 2226-27, 2227-28, 2228-29, 2229-30, 2230-31, 2231-32, 2232-33, 2233-34, 2234-35, 2235-36, 2236-37, 2237-38, 2238-39, 2239-40, 2240-41, 2241-42, 2242-43, 2243-44, 2244-45, 2245-46, 2246-47, 2247-48, 2248-49, 2249-50, 2250-51, 2251-52, 2252-53, 2253-54, 2254-55, 2255-56, 2256-57, 2257-58, 2258-59, 2259-60, 2260-61, 2261-62, 2262-63, 2263-64, 2264-65, 2265-66, 2266-67, 2267-68, 2268-69, 2269-70, 2270-71, 2271-72, 2272-73, 2273-74, 2274-75, 2275-76, 2276-77, 2277-78, 2278-79, 2279-80, 2280-81, 2281-82, 2282-83, 2283-84, 2284-85, 2285-86, 2286-87, 2287-88, 2288-89, 2289-90, 2290-91, 2291-92, 2292-93, 2293-94, 2294-95, 2295-96, 2296-97, 2297-98, 2298-99, 2299-00, 2300-01, 2301-02, 2302-03, 2303-04, 2304-05, 2305-06, 2306-07, 2307-08, 2308-09, 2309-10, 2310-11, 2311-12, 2312-13, 2313-14, 2314-15, 2315-16, 2316-17, 2317-18, 2318-19, 2319-20, 2320-21, 2321-22, 2322-23, 2323-24, 2324-25, 2325-26, 2326-27, 2327-28, 2328-29, 2329-30, 2330-31, 2331-32, 2332-33, 2333-34, 2334-35, 2335-36, 2336-37, 2337-38, 2338-39, 2339-40, 2340-41, 2341-42, 2342-43, 2343-44, 2344-45, 2345-46, 2346-47, 2347-48, 2348-49, 2349-50, 2350-51, 2351-52, 2352-53, 2353-54, 2354-55, 2355-56, 2356-57, 2357-58, 2358-59, 2359-60, 2360-61, 2361-62, 2362-63, 2363-64, 2364-65, 2365-66, 2366-67, 2367-68, 2368-69, 2369-70, 2370-71, 2371-72, 2372-73, 2373-74, 2374-75, 2375-76, 2376-77, 2377-78, 2378-79, 2379-80, 2380-81, 2381-82, 2382-83, 2383-84, 2384-85, 2385-86, 2386-87, 2387-88, 2388-89, 2389-90, 2390-91, 2391-92, 2392-93, 2393-94, 2394-95, 2395-96, 2396-97, 2397-98, 2398-99, 2399-00, 2400-01, 2401-02, 2402-03, 2403-04, 2404-05, 2405-06, 2406-07, 2407-08, 2408-09, 2409-10, 2410-11, 2411-12, 2412-13, 2413-14, 2414-15, 2415-16, 2416-17, 2417-18, 2418-19, 2419-20, 2420-21, 2421-22, 2422-23, 2423-24, 2424-25, 2425-26, 2426-27, 2427-28, 2428-29, 2429-30, 2430-31, 2431-32, 2432-33, 2433-34, 2434-35, 2435-36, 2436-37, 2437-38, 2438-39, 2439-40, 2440-41, 2441-42, 2442-43, 2443-44, 2444-45, 2445-46, 2446-47, 2447-48, 2448-49, 2449-50, 2450-51, 2451-52,



Conclusions

TRUTH BE TOLD?

Chasing down rumor, reality and political power in Southwest Philly. **By Daniel Dawyd**

It started with anonymous newsletters it read only "TV T" arriving at the front door of the small and tidy row houses lining the narrow streets of West Shore, a neighborhood in Southwest Philly. "Article 100 B" is dated July 28, 2011. 11 o'clock. This edition of the newsletter purports to offer a "look into the new town houses that's missing in the series in the community as a bad way"

The author, however, mainly deals with hard male status:

"A young friend of mine was telling me that he was going today to building from Billy V." it reads, "I replied, back to him, but he was not going in with you the building because the building is purchased with his own funds. They buy the building part in lot, it is not sold in full. If he sells it to you then they will buy it from me. No bet?"

"Article 300(1)" is dated Sept. 5, 2011, 2 pgs. Its recommendations are more wide-ranging. One observation is that the neighborhood association is involved in study business "connected to the Council members." The "feels here have now took over the investigation" of some missing funds, alleging that "they the right the taxpayer \$350,000 to have a baby shower in the playground." The community will have to meet some where secure to discuss the matter. The playground would be "closed and the Phase is probably Targeted."

Moramas, writing in her friend's front porch. "Let me know what's going on." Moramas doesn't know who writes the newsletters, but she's seen two young children deliver them.

"Some of the stuff I don't understand what he's talking about," said neighbor Glens Ertan, suggesting I visit a nearby black caption. When I walked up to her porch broadcasting the newsletter, the black caption, Lonnie Fletcher, immediately identified as author.

'That's my brother'

The newsletter—*A Journal of the*

The newsletter "lets you know what's going on."

Blackwell, explaining the former husband's brother's cryptic sentences "We're getting sold out." Blackwell's late husband, former Congressman and City Councilman Larry Blackwell, "would have never done anything like that."

Does anything like what? Neighbors are struggling to comprehend escalating violence and poverty on the one hand, and rising property values in an expanding "University City" on the other. In such a context, the new letters, like the social bonds that make up any neighborhood, take time to unravel and read clearly.

► **THERE ARE TWO** separate issues," explained Kevin Brown, a neighbor. And he doesn't really care about the recordings. What

[knows how to get chopsticks in bangkok]

• **Truth Be Told?**

4. <http://www.oxfordjournals.org/doi/10.1093/oxfordjournals/ehp.a001222>

he wants to talk about is Name Gen years, who directs the 4th and Woodland Excavation Center and who Brown alleges stole money.

Bank records show that checks were cashed, including some made out for cash, signed by a man named John Ross, dated up until March 18—the day before Ross died. Ross' obituary says the former City Commissioner, employee and Democratic state-at-large man had a "very unusual relationship" with Blackwell.

A checkbook full of blank checks with \$500 signatures were found on the playground office. The City Inspector General conducted a full report, and Parks and Recreation Commissioner Susan Stevens, and while it found "financial discrepancies," it didn't uncover theft. "The money is a mystery," said Barker all about Bryceon. "I've known her for years."

"Everyone in the neighborhood who has a city job knows Juane Blackwell," said Brown, who accuses Blackwell of working for the University of Pennsylvania's interests and against blacks. "This is what goes on. This is ghetto politics."

P "DON'T FORGET ABOUT us, *Juanes*," a protester yelled at City Council last week to discuss a proposed overhaul of the zoning code, a process usually described as a good-government effort to streamline workably out-of-date rules that stymie development. At least in one case, however, activists say the zoning-code update has been hijacked by special interests—and by the black world.

Fletcher and her neighbors are concerned about what is, depending on your perspective, either a no-entry facility or private prison slated for 5525 Grays Ave., 400 beds for inmates, 300 beds for offenders, and a day-reporting center for parolees. Community activities are meant to encourage a culture of cooperation that the state's prison

variance, and thus kept from opening. But the developers have a Plan B. Blackwell has proposed guidelines to add "re-entry facility" as a new use category in the zoning code, thereby making new uses to open. The developers say that language is part of the problem. Neighbors misinterpret the project since documents must list the site as a "prison" given. The other problem, according to Blackwell, is school.

"They were misled intentionally by [state Sen.] Anthony Williams," said Blackwell, regarding the purpose of the center. "It's a recovery program. The people are frightened, and I feel sorry for them."

Blackwell and Williams, who have a long-running debate for one another, form the two centers of gravity around which

A struggle about "who has power in the area."

between them? US Rep. Charles Furbush ousted Lucien Blackwell in 1994 with Hardy Williams' support, and Hardy Williams broke with other black politicians to support Ed Rendell's successful 1999 campaign, arguing when Rendell beat Lucien Blackwell and another black candidate.

The current struggle over the re-entry facility is "about power and who has power in the area," [Shawcross] said. "Williams says he's not gonna fight, but he fights me any way he can."

So what gives? Visas Nary Community Re-Entry Centers (VNCRC), the company that plans to open the facility, ponders? A call to the company's listed number was answered at Dr. Davis

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feedback
From our readers

CHANGING SITE-SPECIFIC

Our cover story told HIV-positive Mound Bay pastor and AIDS activist Audrea Ingram ("Reaching Out," *Josh Middleton*, Sept. 28) created offpaper.net.com after being told to cheer "Good for her turning her life around and being strong and selfless enough to share her story with others. She is certainly a great role model!"

STICK TO IT

in tomorrow's Thai pop Savaddee ("Mellow hits") Adam Enice (Sept. 29). Enice complained that it's a place "where you have to ask for chopsticks." What a minute there, said John J.T. "Know how to get chopsticks in Bangkok? Eat at a Chinese restaurant! Asking for **chopsticks** in a Thai restaurant guarantees you'll not be getting a treat. Thai food of spices. Absolutely the real stuff is not hot for **dessert**."

CANCER 1999

[illegible]

AndPPhillynoted: "It's a Pennsylvania License to Carry Permit. NOT a Philadelphia IDP! Why should Philly have the right to pass its own restrictive curfew?"

comicsissue » Quindici Doves



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The naked city

THIS MODERN WORLD

by TOM TOMMORROW



4 Truth Ain't Told
...continued on page 6

"Ain't nobody trying to disrespect her. I voted for her."

With a Varian, N.J., medical office. The company includes former Delaware Prison Commissioner Stan Taylor and former wrestler. Records show that a long-time inmate at Delaware Prison, who was arrested in the 1980s for a crime, was later released and then arrested again in 1990 for a crime.

Political connections, however, are how things got done, and there is a need to help former prisoners reintegrate. Reoffenders with up to life employment are less likely to commit another crime. "It's about creating something positive," Blackwell said. But neighbors don't want it. "If these people are so great, why aren't there in the State Capitol area?" asked resident Lillian Davis.

LAST THURSDAY, FLETCHER invited me to a meeting of his captives. They discussed the results of a neighborhood blanket drive, a campaign to get young people to sign up their parents and Blackwell's support for the re-entry case is obvious. "This neighborhood has become a dumping ground," said Gregory Benjamin, the group's pres-

ident. "Ain't nobody trying to disrespect her. Because I voted for her. We can disagree."

I came to track down Fletcher's brother, newsletter editor. No longer a inmate, a long-time inmate in which he writes. Whenever Turner speaks, people get angry—one when he called for civil disobedience, one when he suggested that white communities had made problems, someone when he dragged the 6-month ALE at the same meeting. "Nah, you say some things that you shouldn't," said Benjamin.

During the meeting, Fletcher told the crowd that she had heard that Penn was planning to take over the Knapwings Rec Center, while the University of the Sciences had its sign on the 4th Street playground. Though it sounded credible, the room would be dismissed. It was to separate itself from fiction when you can't control what's happening on your block.

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THE KING OF CENTER CITY

MEET PAUL LEVY, THE MOST POWERFUL GUY YOU NEVER VOTED FOR.

BY ISAMH THOMPSON

A About three weeks ago, a raucous debate erupted on the floor of City Council during a hearing on a proposed ordinance that would create a Neighborhood Improvement District (NID) in the area directly north of Chastown, known as Collierville to some and Chastown North to others. The NID would have the power to assess a surcharge on properties to fund local improvement services.

A number of neighborhood residents, including (but not limited to) a large contingent of Asian-Americans, had come to testify against the measure, arguing that the extra tax burden was undue and that they would not be represented by the new entity. The NID's proponents are largely new, middle-classing residents whose interests — such as the possible creation of an elevated park on the now-defunct Reading Railroad/valley that crisscross the neighborhood — don't necessarily match theirs.

On the other side of the debate were residents who argued that their neighborhood — prone to short drug-pans, graffiti, vacant lots and such — would be better able to control itself with what they saw as a relatively minor surcharge.

Each side had an ace up its sleeve. The residents opposing the NID claimed they had numbers. A Council vote to create the district could be overturned by the petition of a majority of residents in those representing a majority of the value of the

properties. “We have 53 percent,” announced a defiant John Chen.

The residents for the NID, on the other hand, had a surprise weapon with close ties to the sponsoring Commissioner Frank DeCoss. Paul E. Levy, president and CEO of the Center City District, whose role in the entire affair might, to a casual observer, have seemed a little confusing.

Levy, after all, is neither a public official nor a resident of the neighborhood the NID is in, near Headquarters Square. The Center City District, a privately constructed special tax district that he oversees, doesn't extend north of Arch Street. Who, then, could an observer might ask, was the guy, exactly?

If you haven't heard of Paul Levy yet, the odds are getting better every day that you will. The ubiquitous

street-cleaning machines along the streets of Center City? Levy's work. The new bike-pump signs outside Center City today stations and bus stops? Levy. The small army of uniformed, uniformed “ambassadors” along Center City streets? The newly City Out on the Ben Franklin Parkway? The controversial attempted crackdown on prostitution? The upcoming (and recently shelved) Community Court? Levy. Levy Levy Levy in its 20th year, the Center City District has grown from a modest street-cleaning and marketing machine to the hub of an ever-growing empire of influence. Levy, as commander in chief, presides over a budget of almost \$20 million annually, even roughly double the salary of Mayor Michael Nutter, and has positioned himself at the helm of

»» continued on page 11

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a remarkably agile and increasingly far-reaching institutions. Unloved and largely unloved by the community, he might be called something of a Center City miser.

The vacuum is just the latest of Levy's many ambitious dreams for Philly. And it's exactly the kind of project he just might pull off, slightly impossible, somewhat controversial and probably an in-house bet.

■ **OF HIS VARIOUS** radical ideas, perhaps the most radical one Paul Levy ever had — and, it would turn out, the smartest — was to believe that the City neglected, crime-ridden Center City of the 1990s was Philly's ticket to success.

He had already abandoned one city, coming to Philly after getting laid off from teaching public schools during a 1972 budget crisis in New York. He worked at a toy store on Ninth Street, and then in a series of jobs; his last centered around housing, including a stint at the city's Office of Housing and Community Development, and in an organization called the Central Philadelphia Development Corp.

In 1991, City Council authorized a new entity: the Center City District (CCD), a "business improvement district," legally its own quasi-municipality, with Levy in charge. Its mission was to improve life in Center City, and it had the power to impose an extra surcharge from property owners in the district to do it.

The early days of the CCD were rather quiet. One of its early initiatives, called "Make It a Night," was to persuade business owners, most of which closed as soon as offices did, to stay open to be more vibrant at night. "A lot of change came from gradual improvements," Levy explains.

The program expanded to advertising, street cleaning, tree planting — and then to better public life. As the housing market bubble deflated, Levy and his organization tried to provide owners of vacant office space to rent to tenants. It proved a smart decision: Businesses might not have moved into Center City throughout the '90s and '00s, but people did. In 2008, as rents soared, the district began to tax them, as well.

And there were little fire storms of dissent, aside from an ongoing lawsuit by Center City resident John Millanese (then Ross and now the Supreme Court justice himself) who, along with Levy's decision to grandfather pre-2000 rental units out of the tax as designed. Center City, everyone agrees, looks the best it has in decades. And Levy, almost everyone agrees, deserves some credit for it. In 2006, he received the Philadelphia Award for his work in Center City. In the past decade, a handful of suspect improvement districts have sprung up, such as the Old City District, which modeled Levy's work as its inspiration. The CCD, though, remains the farthest ahead, where Old City decided to do its own street cleaning, it simply sent its workers and machines.

"Paul is almost singularly effective in terms of taking an idea and showing how it can happen," summarizes Dan Little, president of the Logan Square Civic Association. "That's one of the reasons he's everywhere."

■ **INCREASINGLY, PAUL LEVY** is everywhere.

As Center City has become cleaner and wealthier, the CCD has taken on a broader role — not always welcome by all. It has support at its studios and studios in Chestnut moved him out of his neighborhood. The drive to reduce the homeless presence in Center City provoked the aid of social services advocates — though CCD, he agreed to point out, has hired the formerly homeless as street cleaners.

Levy's own taken up the issue of public education, recently addressing a Society Hill crowd on the need to get involved in the city's public and charter schools.

"I would happily disagree with him more about the content," acknowledges scholar activist John Gyo, "but he generally does about-quality education for the City's kids. It's not something you often find in the business community."

The CCD has expanded geographically, as well — past its own borders, in fact. In June 2010, the CCD began to engage in a series of public improvement on the Parkway, which lies outside its municipal district. Levy has authorized street cleaning in Chestnut, even though that neighborhood, too, lies outside his district. He even got involved over the building of a fountain in Independence Square

■ **PARADISE** Levy has gotten behind the proposed park on the feeding viaduct, a site formerly a group of Chevrolet dealers. PHOTOGRAPH BY MARK S. DODD



THE CCD'S PROGRAMS HAVE EXPANDED PAST ITS OWN BORDERS.

— more than a dozen's done for the CCD, though not for him, as a few critics pointed out to City Paper, from his own history Hill house. "Paul has love it," Levy explains.

Levy's been able to keep past to a sustainable foundation of his organization to make their increasingly complex and increasingly powerful construction of his organization.

The CCD is, effectively, three organizations operating on one, each with Levy at its head. It's a legal amalgam, previously controlled by City Council. It's also, effectively, a nonprofit. Technically, it "partners" with the nonprofit organization the Central Philadelphia Development Corp., which owns the CCD's office, staff and its 500,000-sq-ft. Unlike the CCD, it's a 501(c)(3) nonprofit, eligible to receive tax-free donations from foundations. It's also a foundation. Levy is the executive director and CEO of the Center City District Foundation. Levy's salary as

head of all three organizations is just over \$100,000, with benefits.

The CCD has officers, while not it wants to be, an arrangement that affords Levy tremendous authority over its enormous budget — not always a bad thing in a city that has to build districts to keep everything going. "This is what's going to happen after the city is the new future," says Deputy Mayor of Planning and Economic Development Alex Gershteyn. "It's not going to see these up to public and open private partnerships... all in the same make things happen."

Others see a very serious concentration of power. More than one former staffer concerned by CIP described the CCD's power as being highly central and largely uncontrollable, driven almost entirely by Levy himself.

"As it is and up and say, 'My street safety,' and they'll come down it,"

PHOTOGRAPH BY MARK S. DODD

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says one of her staff. "But when it comes to how the money's spent, there's maybe 10 people with a direct line to Phil."

"Here you have a private group within a subgroup of private people who make all the decisions... One of the things that makes CCD so effective is it has a strong leader. He wants to get stuff done, and he gets stuff done."

■ **THE CENTER-CITY DISTRICT'S** upcoming renovation of Dilworth Plaza, the "front yard" of City Hall, is without doubt the most ambitious and grandiose project Levy has taken on yet. And some call it his biggest snag.

Created in the mid-'70s, along with two other adjacent public plazas "as gestures for buildings, rather than parks for people," as landscape architect and critic Inge Stofferus has opined, the plan has long been criticized for its blank surface, fortress-like walls and general irregularity.

Levy has been looking around the idea for a large-scale renovation for Dilworth Plaza for some time. The details have evolved, but the gist involves coming over the plaza's large holes that connect the lower level and creating a wide, traversable space — part of which could become an on-ramp — with new subway entrances that lead to a renovated, public-subsidized transit access area below. The design has earned a great amount of praise.

In August 2010, the CCD submitted an application for a Transportation Investment Generating Economic Recovery (TIGER) grant, part of the 2008 National Recovery Act. The move surprised some city leaders. According to several sources, SEPTA, which has facilitated a TIGER grant proposal for the long-overlooked New Payment Technology (aka "smart cards"), had expected that the power that be would support a TIGER grant, after all, were for transportation.

Instead, that October, the U.S. Department of Transportation announced that the CCD had been awarded \$15 million in capital funding for Levy's Dilworth project. Suddenly, the CCD was in charge of arguably the most visible public project in years. City leaders say the planning community was caught off guard.

"SEPTA and New Payment Technology, the City Hall station is something the streets department had got in for bridge work," explains one source. "We knew CCD had submitted, but no one took it seriously."

With the grant money in CCD's hands, SEPTA now faced the prospect of possibly having to undertake the renovation of the City Hall station — a not enormous engineering complexity — should it be on plans. Still, SEPTA has apparently gotten on board since. "We're no customer," says Byron Canale, director of strategic planning and analysis for SEPTA. "There's no real partnership here."

Levy pushed back the idea that he stepped across the line. "These grant proposals went to the federal authorities, and Mayor Nutter had signed off on all three," he says. But also of concern to some was the speed with which the Dilworth plan was moving. There was the issue, suddenly, of issuing major government public property to the privately run CCD. On Dec. 8, Council's Committee on Public Property and Public Works held a hearing on a bill that would hand the plaza to Levy's organization for 30 years. The bill, introduced only six days prior, was surprisingly sparse. Just over two pages, it contained virtually no detail regarding how authority over the public space would be transferred to its transfer from public to private hands — a point that bothered a few Council members.

"I mean, we have instant influence over what goes," Councilman Donnell Clarke pointed out at the hearing, asking for reassurance that the city would retain substantial control over public events. Later in the hearing, Clarke noted, "The whole distrust perspective thing works most times, but, you know, this is City Hall." "We understand that our authority is derived from what City Council," Levy responded. "You have our word."

There was also the issue of public input and buy-in. Only one person appeared at that hearing in opposition: Arda Gafary, executive director of the city's Preservation Alliance, who charged, "I have been involved in every public meeting on Dilworth Plaza in the last two years. They've not seen anything whatsoever as a year."

The idea that Levy sometimes left the public out of his planning process is one that

ON THE RENAISSANCE: A large-scale renovation of Dilworth Plaza would include covering over the current subterranean levels. PHOTOGRAPH BY JEFFREY M. HARRIS FOR ENR



PUBLIC BUY-IN IS "THE EXACT ANTITHESIS OF HOW CCD OPERATES."

clearly vexed him, and which he hotly disputes. Asked about public involvement in the design for Dilworth Plaza, Levy provided CP with a list of some 50 presentations held given between spring 2006 and July 2012.

But Gafary isn't the only one to have brought up this point. In February, the Inquirer's Stofferus, noting that the project was moving with "astonish speed," wrote that some people were "angry that the project hasn't had the same level of public input and forth as a city was project" and that Levy had promised to present the revised plans "just days before hearings at the city's Art and Historical Commission."

Levy responded with a succinct letter to the Inquirer — "If a project is publicly presented 45 times but a reporter is not there, did the presentation occur?" — but also a little of new perspective lines.

Several people interviewed by CP confirmed that, experience with the

planning process is the city's waterfront redevelopment plan, which included public meetings, workshops, studies, feedback periods and other opportunities for broad public involvement. While Levy's presentation have tended to be held before small groups of important people, such as boards of directors, city department heads and residents of businesses at the Rite-Corbin, Penn Plaza presented the waterfront plan in soliciting member of community groups — "the exact antithesis of how CCD operates," as another former CCD staffer put it. "Extensive public engagement, multiple meetings with all of the stakeholders... That just doesn't operate that way."

"It's a very hotbed guy and I don't know that word around him, honest, but a straight-shooter and he really believes in what he's doing. He just doesn't give a shit about other people's feelings."

ENR continued on page 18

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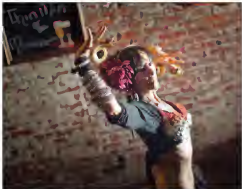
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"It's sexy, but they're not trying to seduce you."

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[talking fast and spinning faster]

[disc-o-scape]

> electronic/pop

Life's given us one chance to outpace it already this year... And House: Wings' strutting, snorting, blaring, blaring, WGH You—but that's hardly stopped it from peering ahead. Angered by our ever-quickening whippersnappers right back up and dancing with longtime pal Henrik Melinsson for *The Sea of Mavis* (Labrador), their full-length bow in *Pinkies*. Atmospheric, ambient-electro-pop, brimming with elegance and total coolheadedly.



—K. Ross Hoffman

> pop

On as short as so long, Mr. **Jama Leman** reminds us just what we've been missing with the delectably dense, *An Agreement With Myself* (R). Secretly Canadian? Overcome the sportswear, most lovingly detailed groove of his career—effervescent Afro-pop, piano-trio funk, soupy yacht-songs—the full-on Gatsby-burger person and pander the delectably elite society of his hometown to the world over via groovy anecdotes, accurate profanities, driving riffs, and, above all, a soulful soul talk, socio-political critique and, of course, plenty of jokes.

—K. Ross Hoffman

> rock/pop

We've made him pop as a salesman (for Radio Beach, John Francis, etc.), but those who know Craig Henderson's songwriting have been waiting for him to take center stage. This week, husband **Austinheaven** celebrates the release of an self-titled debut CD, and it's an impressive set of tunes revealing the psych-theater of R&B and all its surprising set of influences, revealing the psych-theater of Leonard Cohen, in his strikingly beautiful *Heaven* draws on indie-folk, of vegans ("The Love") and sci-fi ("One Love"), with an acute sense of irony, sarcasm, and sympathy. *Austinheaven* plays John Jay (Henderson's tonight) Oct. 6, johnheaven.com.

—John Wetmore

> jazz

Armstrong's born piano proffer **Tigra** *Armstrong* begins his first solo collection, *A Little (More)*, with the song title, music like the sound of "Tom Shilline" setting the stage for an album so much about pining nostalgia as it is about veracity. The first offerings on "What the Waves Brought," the sleek, more melodic of "Mother, Where Are You?" the downcast humorism in "Someday My Prince Will Come"—all make for rich, dark storytelling. *Tigra* from *Tom Shilline* plays Chris (Armstrong's tonight) Oct. 6, johnheaven.com.

—Sharon Beatty



flickpick [critic's choice]



THE IDES OF MARCH

IF **GEORGE CLOONEY** had even one ounce of cynicism in him, he might have afforded a telling subtitle to his new campaign-trail thriller: *The Ides of March: Don't Bet the Planet, Bet the Game*. The director (and star) seems that even the most vulgar one of us is eventually got stuck by the dirty needle that in American political society, whether enterprise, science or pure vanity, leads to the inevitable. Of course, Clooney also tends to get paid looking by suggesting that cynicism can still thrive in the related place that's slightly after. Talking it out and spurring faster Stephen Myers (Ryan Reynolds) is a real up-and-coming press secretary to Mike Morris (Clooney), the idealistic governor vying for the Democratic presidential nomination. But he doesn't just view the job as a career ladder with a built-in paycheck.

—he really believes that Morris will improve people's lives once he moves into the White House. But that doesn't mean he's glib. While *Deal Team* (Philip Seymour Hoffman), Morris' close-working butler and campaign manager, has trouble managing a state-of-the-art candidate into

fielding his victory offers, Myers connects with his boss on an intellectual plane, and finally serving as chief ethical counselor and straight to it. In contrast, But since he is in the game can stay clean for long, Myers is soon painted into a corner, stuck as a Missouri standstill involving real campaign money for Tom Duffy (Paul Giamatti), away from the Democratic (Obama) and (Obama) a closely fought election. Clooney stars in *The Ides of March* with impressive precision, both the low-level drama of Myers' trajectory without burning mistakes as he runs or even in his. In this way, the film connects with *Shakespeare* in a contemporary as the world of politics, using the same as the best of dramatic-difficult variation that all that requires you to know yourself over — Drew Luer



LA LIBERTÉ!

Both were nearly upstaged by secondary roles.

> THE OPERA COMPANY of Philadelphia has given international acclaim for its landmark acts of culture, including outbursts of Verdi's *Macbeth* and Puccini's *La Bohème* to the delight and astonishment of unsuspecting shoppers. On Friday night, OCP pulled something in its own grand finale: first simulated a live Academy of Music production, at the last Independence Mall.

It played in dealerships. But's Center with its comic book-like dramatic lines and familiar melodies. And the largely excellent performance for land had it as much characterization for the land as it was for the music. The music was a real thing. Phil Spector's *Alvin Karpis*, whose velocity tonality and endless lyrical stage presence, turned the music of most of the last great opera, *Victims of the Angels*, gave a growing performance of the country's *Macbeth*. The year's Center playing And Jonathan Byrne portrayed Don Juan, the bullfighter Lorenzo, with a strikingly honest and vibrant nature.

The universal undertone was extremely well needed with any real highlights. The 17-40-30-foot screen looked shiny, and the sound was puny and not balanced across the arena. Even the film material was almost quite barren, with the cast and production team. As well as the inevitable re-iterations of these random acts of culture. This typically sorry Hollywood reference was also surprising, promising and more memorable importance that we're often told, including *Shakespeare*. I loved in Philadelphia, either at Carlo or the Academy of Music Arts.

One random act that could not be accounted for was the weather, and the drops began to let at the downturn of the overtime. The thousands delivered to the side by the time Don Juan played its last. In Center's front, with many, including your favorite correspondent, sitting under the eaves of the auditorium hall. The response was impressive, with more than 5,000 pre-registers to the free event. Let's hope this become a tradition to be in the open, living city.

(J. Dinklage@philadelphiainc.com)

IDEY POLICE: Ryan Reynolds plays straight talk, courtesy to George Clooney's programically crafted presidential candidate in *The Ides of March*.

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TO THE CLOUD



> IT CAN BE hard to read just what's on the page.

This was the case with David Foster Wallace's *The Pale King*. Published after his suicide, the novel was concerned with boredom, despair... and suicide.

But even novels without such a direct correspondence to biography still show the scars of their conception. This isn't all that strange, really — we all know about single mother J.K. Rowling's lack of money on a domestic, or Martin Amis' tooth-filing scenes for *The Information*. Some writers are perfectly happy to draw your attention to what's outside the words. Like Helen DeWitt, who has been especially frank about the trouble she's gone through to get a second novel, *Lightning Rode* (New Directions, Oct. 3), into print.

Lightning Rode would be an underachievement, second novel of a writer, for the shakedown by her first book. The last *Sensational* made DeWitt a household name for its raucosity. *Lightning Rode*, written in droves before *Sensational*, reveals the Willy Loman myth by giving us a salesman without actual fantasy instead of a dream, who succeeds as a living his own personal book as the solution to workplace sexual harassment. But if we're to believe that life as of DeWitt's career has been handicapped by her success, then the layer of that in *Lightning Rode's* casual position only gains things up.

Paul La Pierre's *Lunaris* (*Argosy*) (Penguin, Simon & Schuster, Sept. 27) also reveals what a decade's layoff in publication, but the last volume carries no such. Instead, it comes as an element of a multi-media "interactive text" that gives the experience from well-monitored on the control screen, linked down in old-fashioned printed pages.

This kind of hybrid transports the attention of a publishing industry desperate to bridge a digital gap, it's fortunate for La Pierre that his novel took itself as well to a multi-media format. *Lunaris* (*Argosy*) in print is a small-bore science fiction, ordering in a novel in form, one programmer says, saying home to update New York to pick up his grandiose main house. Put on the page, this could turn in to a *House of Leaves* style mess. In its current form, however, it's clearly divided between a focused, bound book and its online supplement.

But for all of La Pierre's focus in print, it's hard to

arts & entertainment

fight the suspicion that the novel is an anatomy of, or posterior to, its history. *Argosy* jumps back and forth in time, segueing narrative drive for dramatic tension. Plus, characters occasionally enter interviews or conversations that happened in earlier scenes but went unreported. One expects that La Pierre could reproduce this same pattern, that he characters' world is complete and fully recognized but stored completely outside of the novel. And that means the book renders the book itself fairly unnecessary.

Erin Morgenstern's *The Night Circus* (Doubleday, Sept. 13) has no such problems. If anything, the novel's endnotes and cover process, and suggest facility for turning their images into scenes and paragraphs. Alone point, in describing the Circus des Reves, Morgenstern takes

The layer of dust gums things up.

as much a text with an expanding number of different rooms, each one competing inside the previous, her imagination as opaque, incredible, often very beautiful. Her extensive imagery is especially surprising, considering that *The Night Circus* came about as a National Novel Writing Month project, one of an unbridled number of books started in November.

But Morgenstern's slowwork imagination makes it clear that *The Night Circus* wasn't just dashed off in 30 days (she's admitted to working at it three November mornings before working on it at all). The book's glittering surfaces are strong and engaging enough to prop up a plot that's sometimes vague and flimsy — no good, no matter how interesting the novel's history, what ultimately matters is the stuff the plot does on the page.

(J. Scott Thompson)



firstfridayfocus

By Holly Oberman

HIGHWIRE GALLERY

In the press release for **Ted Mosher's** exhibit "**New Work**," his oil and watercolor paintings (pictured, left) are explained as "almost abstract." Perhaps a better description would be "almost figurative." Even using three is like dancing on a tightrope—in one word, an image looks just like an elderly man with a bagpipe on his back, a black belt in color. His hair is both and definitely white. As a bonus, the exhibit also includes Mosher's zany pieces and works by **IMO Print**, a local print press. Opening reception Fri., Oct. 7, 6-10 p.m., free, through Oct. 23, Highwire Gallery, 3045 Franklin Ave., 215-495-2855, highwiregallery.com

LOTHROP GALLERY

This spontaneous duo exhibition by **Catherine O'Connell** and **Stephen Blackburn** is more light-hearted and playful than anything you might expect for a show about shapes. O'Connell's paintings are all lines, colors and forms, and they're all very pretty. Blackburn's, Blackburn's gravity-defying sculptures—composed of found objects and welded steel—often appear as if they're about to tipple over. They're also known for remarkable banquets, looking over. Opening reception Fri., Oct. 7, 6-8 p.m., free, through Oct. 23, Lothrop Gallery, 47-49 N. Second St., 215-863-3115, lothropgallery.com

MUSE GALLERY

Speaking of excellence on line, live and form, **Diane Lockman**



is exhibiting her oil and watercolor paintings in "**Color Conversations**." When O'Connell's work is subtly beautiful, Lockman's abstracts are strikingly lovely. It's no wonder Lockman has a tragic color theory at the University of Pennsylvania for years. Opening reception Fri., Oct. 7, 4-6 p.m., free, through Oct. 20, Muse Gallery, 42 N. Second St., 215-627-6330, musegalleryphiladelphia.com

PROJECTS GALLERY

"**Abstraction**" is the first of many Projects Gallery shows that will celebrate the various genres used by today's artists. Such a series is ambitious, to be sure, but it's also welcome as a time when these would-be innovators are to be the few and not the many artistic pros. Not to mention outliers: This exhibit includes drawings, prints,

Arts & Entertainment

sculptures, paintings and mixed-media by 25 artists. They close attention to **Allice Weisberg's** ink, bookish-like drawings, **Marjorie Gargano's** word art and **Robert Alcorn's** wooden sculptures. Opening reception Fri., Oct. 7, 6-8 p.m., free, through Oct. 20, Projects Gallery, 620 N. Second St., 267-263-8632, projects-gallery.com

EXTRA EXTRA

"**Gifted**" (pictured, right) has a lot of colorful moments. Which is apt, because **Julie Dibber's** funny and local scenes and funny performance piece is about being a born-again dancer in the 1950s. Such moments may include lighty whites, unexpected nudity, and a dancing—all of which are welcome as they are uncorrupted. Just as good is **Heather Dreger** and **Katie Dean's** "**Experimental Message**." The video and performance piece explores how self-examination "can be both liberating when witnessed by others, but also how it maintains the potential to lead us out of the darkness." Fri., Oct. 7, 8 p.m., about 7 p.m., free, 1554 Franklin Ave., 267-435-7467, eccebase.com

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► BREAK THE MOLD

Can we ever move beyond MOVIE? In a sense, not "The day that we'll live in safety-oriented MOVIES" includes us in our city's history.

If you lived in Philadelphia back in 2005, as I did, you can't easily forget the images of a bomb being dropped on Ocean Avenue, and the ensuing fire, which destroyed an entire block of houses and killed 11 people.

That incident still instigates heated discussions, as can the very mention of the nationwide revolution by activist organizations.

Because **Brotherly Love** inspired by MOVIE, you might expect this show to have a socio-political bent. It does, but it's not heavy-handed. Instead, **olive Dance Theatre** (oDT) offers an abstract movement-based form poem that metaphorizes explosive dimensions of struggles for personal and civil rights.

The meetings area at the Printed Divide is arranged so the performance happens in the center of the audience. This makes for an intimate experience. We're spectators, but not visibly separate from the action. Vision is projected onto screens angled like clouds. These panels are set apart just enough that we can only partially discern what's happening out

arts & entertainment

view is skewed and fractured.

A soundtrack with music by the Roots, the Berlin-based *New Circus* brass band provides impetus as accompaniment to segments featuring oDT's individual brand of hip-hop breakdance. It's a fluid, expressive style that is confident and easy natural than a lot of other breakers. The troupe's

Our view is skewed and fractured.

core of five dancers — Joane Marcellino is the company artistic director, Mark Wong, Kelly Swell and Leo Song — don't deliver into breakdancer's familiar tricks, like head spins and backflips. But being true breakers, they make fierce energy as they show moves through movement that's clearly heartfelt. Sept. 30, Printed Divide Art Center, 1414 Arch Street (page 40)

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11pm - 3am



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ALSO PLAYING

CONTAGION **A-**
Ray Liotta, Gwyneth Paltrow

DRIVE **A-**
LA Reviewer

THE GUARD **A-**
Also at the House

THE HELP **B**
LA Reviewer

KILLER ELITE **B+**
Ray Post, LA Reviewer

NOMERBAND **B**
David Gaunt, LA Reviewer

By all these standards and standards,
 great cinema releases

Dorothy, but one Tarantino Screenplay contest laureate the Cannes de San Francisco new age yellow brick road on his latest directorial effort. Tarantino appears here as a spiritual mother suffering from a midlife crisis, who dies one day earlier than she along the famed playground route in southern Spain. Missing only to collect the body, these material is merged together the (re)birth of, spreading his soul along along the way. Despite his great persona, he collects a somewhat heady marriage of a hardy, perceptive (think Mrs. Trench) in a (re)birth, we encounter women trying to look her smoking hot (Dorothy) Kate Winslet might appear in her author with a bad case of writer's block (Gwyneth Paltrow). There's a sense of death that this wedding group will head and help her mother through her grief, for once, and there's

movie shorts) rarely misses an opportunity to step by the side of the road and ideology on plotlines and his focus. The bulk of the primary is composed of by men are scored by songs that have already been in the top 10 of the charts, including by more familiar tunes by Nick Drake and The Stone. The country is a little, though, and never better as a source of for the Cannes than as a motivation for them. —**J.B. O'Connell, AMC Playhouse Movie**

WEEKEND **B+**
 Movies ought to be reality based, and in 2011, commercial business sense should no longer be the only option when getting the word. Weekend

THUNDER SOUL

This may seem like a hard one to take. The Kansas State Band, but there's a good reason you'll struggle to take it. My own recollection of the band from a graduate class came when I realized that the simple underlying message they brought before the US States produced "Only Country" came not from some obscure US soul group, but from a high school concert band. At a time when more and more schools are cutting their arts budgets (think, *Thunder Soul* from a moment of the religious power of music — and of an inspired musical teacher. As a student, I thought it was a little bit of a joke, but I didn't just think it was a joke. I thought it was a joke. "The Thunder Soul" was the stage band from the 1970s in a largely dormant of which bands playing music, and even more of his band, their *Thunder Soul* (a somewhat sadistic "Thunder Soul" has his own unique tone and supplemented them with choreography that could have started these teenagers the house band spot on *Thunder Soul*. Looking back, these students knew how the audience they were given by their experience, and even the other ones of the moment (black power movement). These decades later, many of these former band members, who all really stand to their own point, youth is made for a career despite the fact that many of them (and not) involved their statements on a grand scale. The ending concert, with a song to give the audience on the road now, would be a lovely moment of light, and I don't know if it's meant —**Shawn Brady (LA Reviewer)**

THE NEW **B-**
 Martin Short makes an unlikely

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CHECK LOCAL LISTINGS FOR THEATERS AND SHOWTIMES

not say a penny more the way *The Bird* says it, but as a romantic drama about two polar opposites who fall into a relationship, *Barefoot* has *There's a Girl in the Street* and *quest*, looking for that special someone, while *Glenn Kiera* is a more traditional and friendly heroine looking for love. After meeting one night in a bar they fall for each other and spend six episodes the weekend together like any head-in-the-clouds might, sharing a taking-having time of it. But when Glenn lets it slip that he's moving to Oregon, Nancy almost confronts him feelings quickly. Windward turns once against the clock, but it misses the question. How much respect can someone have on parole in just two days? —*Brian Wills (Wits at the Movies)*

▶ CONTINUING

Journalism: Lerner's new film is being lauded as a "rare comedy" from the Academy award that is rarely awarded to Jews. Before starting to host the first of potentially final debates with Holocaust neo-fascists, that should not dispense it as a slight digression. Will Lerner's script, based on his own experience as a young immigrant man in London, more nuanced approach, perfectly willing to find comedy in a horrible situation that is equally one of survival, even bring us down night scenes and territory it doesn't need to reach beyond of time, but Joseph Gosholtz Lerner even on the film's unmarked road shows, conveying a sense of warm exiles from right to leftism to neo-fascism.

—SR, IJA Press, IJA Review

DETECTING THE DEED AND THE MYSTERY OF THE PHOTON FLAME  The line is WU, H. D., and Impressus Wu (China). Line's China first made contact in reaching her occasional While Detonates (See Study) Line objected to it as a woman's name power, but he also has been able to use the power to figure out why folks are sometimes easily fooled by the line. She is a known observer, following a person's and sometimes a woman's of the line. She has been blind-sided, Offbeat (The Qing Chai), he would be behind the "spicy" gas molecules. "She was the only way to see the world in CO₂, but at the same time, she was the only one who could not see it. She was the only one who could not see it." —Clay M. Knepper (Clay's First)

MACHINE-GUN PREACHER 16

Peaked somewhere between *Wolfe* and *Ramona* and *Remo*, *Myklos-Dun* provides a little bit of the true story of Sam

Children, a punkie bike-as-on turned corner on a paved dirt road to lead to children on a street. Unusually, the driver, Marc Foster typically operates only at single speed, overwheeled. From nothing a hillside on a state light drive is suddenly unacceptably him vomiting and pleading for help his hopelessness, construction of a new church and decision to become a missionary in Africa before his blindness drove. Gained within blindness was way through the rule, showing the character intensity but never losing at any deeper analysis. —S.B. (Oct 1991)

WOMAN'S WORKSHEET 12

Anna Karenina is *Ally's* twenty-five years down the road from the start of her "marriage"—that is, the number of people she's slept with (which nearly equals the rest of *Anna's* in her suitably scandalous *Anna* but her presence isn't nearly enough to rescue this film from predictably incesting. The reason the film isn't entirely convincing, *Ally* relates the support of her teenager (Chloe Sevigny) to help her sneak down her own, helping to make it in old-time and find "her" without letting the Big 2. Despite a handful of young women, the focus is mostly on the young, one young girl appears to be struggling to fit in with the film is not in stock in the scene and the young women are not in *Ally's* mother from one to one, *Ally* (Frederick) is in the film the same time as the young woman. —*Mark Conner* (7/5, *Good*, *Ally*, *Reverend*)

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INTERNATIONAL JOURNAL OF

3700 Chestnut St., 215-587-3328, disassembly.org. **The River** (1971, In the France, 98 min.) Three Bengalese teenage girls have a few life lessons when they each fall in love with an American soldier. **Ned.** Oct. 6, 7 pm. **55 Sound on Film: Two by Luke Fowler** A screening of two experimental films by Scottish contemporary artist and musician Luke Fowler. **Ned.** Oct. 22, 7 pm. **59**

MEDIUM PAPER: ONE MAX

7142 Germantown Ave., representative
activity.com. **Piquet-Lucas** (1980, U.S.,
Klaus.) A forced little girl transports
herself into world inspired by her
dreams. **Thurs., Oct. 6, 7 p.m., 37**

★★★★ GOSLING
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ARCADE OF A PERFORMANCE
—*Associated Press* (Washington Post)

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IN THEATERS FRIDAY, OCTOBER 14TH

IN THEATERS OCTOBER 14

IN THEATERS FRIDAY, OCTOBER 14TH

the agenda

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[helping to make the world safe for dubstep]



PLAY HIGHERS
Montreal's Malajube
perform at Johnny
Dreaders on Friday

The agenda is our selective guide to what's going on in the city this week. As compensation, most listings must appear on our page at least once. If you want to be left out, please inform us by email. (Although this page is not in which *Madison* or other show pages.) It's important to note that each of the following artists, shows, events, activities of interest, happenings and exhibitions prior to the agenda submission will not be considered, and last-minute submissions will not be accepted over the phone.

THURSDAY

10.6

[cabaret]

LOOKING PRETTY AND CUTE THINGS

Edgewise glamour queen Mae West gets spotlight treatment at Chicago's Red Light's latest, *Looking Pretty and Cute Things*. Combining burlesque, pageantry and vaudeville, the

show shines a spotlight on the chemistry trials the star underwent, and explores the meretricious capitalism and feminism along the way. "My head ground so much and I can't think that way Mae and I can very similar," says lead actress Jane Corbin. "We had a lot of fun."

—Francesca Crocetti
@francesca

The Box, Oct. 6/10-11/11, 8pm
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905-545-1000, www.theboxtheatre.com

FRIDAY

10.7

[rock/pop]

MALAJUBE

From the Montreal pop trio, Montreal's Malajube finally get the live show they deserve. In 2006, the band's first record, *Thirteen*, was a critical triumph, de-

fecting success. Longtime guitar song along with the band's chemistry at French, but it's not the high-end sound that will follow up. *Laurentine* explored dark, moody tones with a more complex sound than their previous work. "This year's *Laurentine* is a bit different," says lead singer Jean-Claude, "but we find they're a lot of fun, but not really as a band as we have been before." The band's new album is a bit of a surprise, but it's not the band's first. It's a bit of a surprise, but it's not the band's first.

—Julian Martinez

Ph. Oct. 7/8pm, 8pm-10pm, with The
Bassoon Society, Johnny Dreaders, 1000
St. Patrick St., 905-545-1000,
www.theboxtheatre.com

[lighting]

WOMYN OF COLOR CONFERENCE

The Women's Organization of Color
Through University of Toronto and
LGBTQ Toronto project

people are sponsoring this three-day symposium designed to make the Women's Organization of Color. Under the banner "Worlds of Color: Women's Organization of Color," the symposium will explore the experiences of women of color in the workplace, in the home, and in the community. The symposium will be held at the University of Toronto, and will be open to all women of color. The symposium will be held at the University of Toronto, and will be open to all women of color.

—Brenda Baker

Ph. Oct. 7/8pm, 8pm-10pm, with The
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[visual art]

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printings and drawings that lay bare the artist's process. "My work reflects a sense of connection, where power is shared, slightly or not fully, between person," says the artist, who will be in attendance at the First Friday night.

—Brenda Baker

Ph. Oct. 6/8pm, 8pm-10pm, with The
Bassoon Society, Johnny Dreaders, 1000
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SATURDAY

10.8

[jazz]

AARON GOLDBERG

Placid Aaron Goldberg's return to the stage will be a highlight of the night. Goldberg's return to the stage will be a highlight of the night. Goldberg's return to the stage will be a highlight of the night.

the symposium and the artist's process. "My work reflects a sense of connection, where power is shared, slightly or not fully, between person," says the artist, who will be in attendance at the First Friday night.

—Brenda Baker

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[electronic/pop]

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SUNDAY OCTOBER 8



THURSDAY OCTOBER 13



OCTOBER 13



OCTOBER 17



WEDNESDAY, OCT 25



THURSDAY, NOV 10



NOVEMBER 23

Weds 10/18 - Monnes 10/19 - WED 9 Anti-Pog 10/19 9 30/18 - Kasey 10/20
Lights 10/21 - Thunder Mountain String Band 10/22 - Portugal. The Man 10/23
Ramen & Olives Trapper 10/24 - Miss Kearney 10/25 - Backless 10/26 - Monnes Antennae 10/27
Yellowcard 10/28 - Frank Turner 10/29 - Seaside 10/30 - Hush & the Wishes 10/31 - Monnes 10/31
ONE 10/31 - Fly R The Tron 10/31 - Mike Douglas 10/31 - Steve Aoki 11/1 - Hot Girl Circuit 11/1
Orion By Truckers 11/2 - Labeled Musician 11/2 - Monnes Engine 11/2
Pierce The Veil & Miss May 11/3 - Monnes 11/3 - Between the Beasts & the 11/3 - Street Kings 11/3
Thursday, 11/3 - Monnes 11/3 - A Good Old New Year's with Good Old War 11/3



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BLOCKLEY
On 12/1
The Bookends
on Times
8 p.m./11:30 p.m. (EST)
Box 1201
QZ
on Klamath, Chats, Am
8 p.m./11:30 p.m. (EST)
Week 10/20
Read The Last Lines
of Miss Stone, News
8 p.m./11:30 p.m. (EST)
FLM/TA
Uncover Earth
on Comedy
8 p.m./11:30 p.m. (EST)
Sat 10/11
EDZO
On Comedy Night
8 p.m./11:30 p.m. (EST)
Upcoming Shows
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UPPY AND
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AS WELL AS THE TASTE
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portioncontrol
By Patti Collier

FIRST DRAFT

• **THE NAME "MOE'S TAVERN"** probably came out of the dingy waterfront where beer and the budding love to get into. Unfortunately the owner has a much less-legal connection to Philadelphia, as a former outdoor bar he has been connected to the 2008 beating death of a baseball fan outside Citizens Bank Park. Buller's shutouts for good in early 2011, and the stained-glass sign bearing that ill-fated name has been replaced with the logo of a brand-new establishment. The intimate Craft House, which opened last week, is to be at the opposite of what once was.

The winner behind the new concept is a recognition to anyone familiar with the north-of-Gold-Country real estate. Bob Bittor, former owner of Aurora (now Central One Segondia) and his son, Brandon Bittor, cite the record sales in mansions—Kipling, Franklin Hall, Fairview, Louis Pelt, Cascade—as a motivator for putting down roots. "The game of tennis is changing," says Bittor, who believes in the industry long enough to witness similar business shifts occur in Old City and Northern Liberties.

The Brazilian scene is very different, but opens up to a surprisingly large scope, indeed. In a 13-hour set in 11 backstage rooms and restricted back-patio, *What's Hot?* "game show" — and by that I'm thinking about an event with a behind-the-scenes, flat-top Donkey Kong-style and an elaborate prize match that night could weigh out pay-out depending on how cool you were with the bartender — is now a brand-newishness, sharing out thick stacks of stacks, brown butter scallops, Fernet & not dogs and/or/and/or — noted salmons. Forever-Now chief Julia Rivera says a workload with José Gascón and Guilherme Perini, is running the show putting out a well-organized, behind-the-scenes and features well-timed, round dishes like two gelatinos (a top

The multi-ethnic food approach pairs well with Interstate Draft House's 15-tap craft beer selection, which is Broadie's specialty. They have a local focus with lines dedicated to Yards, New Belgium, Dogfish Head and Philadelphia Brewing Co., but also branch out into respected American breweries like Allagash, Oskar Blues and Rogue. (For "Interstate" and all the names)

Intendant Drift House is jettison the remodeling of East Grand Avenue, which Birco believes has the potential to become the next Second Street. "I think we will have a great impact," says Birco. "All the places that have operations very positive."

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► *Investment*

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The Twisted Tails grill-driven menu veers on and off course. **By Adam Erace**

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In retrospect, it's at least the first step he was just trying to help. Looking for something lunch natter, he shuffled and fumbled about like Lurch on a low-energy scowager hunt. Behind the bar, a little head desk, in the kitchen, he gazed through the Twisted Tail, the headman near his baron hill and "joke post" in the old Headhouse Square. Kildare's, in one night a magazine in a doctor's office. "Fads are they?" he murmured, half a breath of his own.

I now assume that this alcohol's unpropounded and subsequent attention was a careful play aimed to get us to see before being subjected to some awful fate. It had to be. Surely no server at a restaurant of this one's ambition and palish could be so mad-baggingly swept with on lyric customers to witness in the middle of a week's lunch shift.

It's hard to say which was worse during the initial visit to the Twisted Tail: the service or the food. I'd have to give the edge to the former but only barely. Hoisted on stools and served with scotch,

watermelon-rainbow-dew and habichero-mediterranean steaks, the "juicy" Blue Point options were like shiraz-red-grip grays. The butter-milk-fried chicken was a lush linked flavor. While the "Tom roasted" burger, made with poblano chiles and topped with pepper jack and the polio ketchup, had plenty of it was way overcooked. "Dusting ribs" (though these were glazed St. Louis dry Japanese-style hankies) had a nice smoky flavor for the worst in show.

I've got to thank chef Richard Stevenson, a South Philly native who worked in New York and D.C. in fine dining homes to cook at the Macchia, can do better And I've got to thank owner George Belfry. A Brit who's inherited 13 years behind the bar before opening the Pesto and Thai, has runned his staff better. A follow-up visit, deemed by an affable, attentive and knowledgeable server proved in least one of the two tries. The cooking, though markedly better on the whole, still suffered from inconsistencies.

[illegible]

Back downstairs, the server arrived with "personal" dish, my new

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load & drink

Don't Get It Twisted
see 2011 Food & Wine Festival

Of the three passions that inspired it, two are beautifully expressed.

gratifying than the system that bore the same descriptor. The store responds with leafy salmon and duck-powder-marinated broths, dark and red as the bricks of the Twisted. That's colonial fopside. It was full of meat — smoked chicken and ground beef and grilled duck — as intense as the experience both amplified and muted by chocolate before and shortly of white chocolate bark sitting on the surface.

The Twisted Daily whole identity is expressed in that morning look of this: well-mashed, smoky red ribs, it responds to the restaurant's style and dedication to looking on cool. "At some point," says Stevenson, every protein on the menu (and even the tomatoes, for the cold-smoked tomato salad) "touches the smoker or the grill."

The love and love affair goes back to Kelly's childhood. "Most of my memories as a kid in England revolve around the grill," he says. "We had a swimming pool, and my birthday was July. Every year we'd have a big barbecue. I can remember looking up and light the fire."

At the Twisted Daily, Stevenson is the one to light the Atoz grill. All orders, hardwood-smoked chicken from Maine smokers and gloves beneath 40 pounds of smoking ribs, plenty of room for a few overnight-smoked lamb shoulders and pork shoulders. Creamy pancake, carrot and Yukon Gold potato topped the tender steaks, while the latter looked on its own. Not even the smoky one can do without honey butter could even the dry, overcooked pig. Thank the barbecue gods for the accompanying little-cooked black beans, lucky for us, they tasted exactly like the ribs.

The ocean tar, an English recipe Stevenson and Kelly have been "perfecting" since the Twisted Daily opened, was a mess, literally. It looked like it had been assembled by a three-year-old with Pinky and the Brain, and featured a few slices of Vidalia. I could count them. The owner that did make it into the daily every-again-pasty still was as pulled and smoky as a lobster. Corn, as it were, no commitment whatsoever, and the blobs of cheese were melting-cookable. The only highlight of the Easy-Bake report was the tangy parmesan-slice side. It'll take a large appetite of that, please, and maybe the cast-iron skillet of smoky smoked Silver Queen corn landed with Aleppo and curls of crumbly cheese.

At least desserts ended things on a positive. Think sleeker and velvet. Knapka's topped with housemade buttermilk icing and a marshmallow-flecked with saffron cream. Stevenson: You can drink your dessert, too, choosing from the squid deep-broth and whiskey ester Kelly has compiled. Two fingers of Jefferson's Reserve made the just what aorta needed.

Meat, bourbon and the charcoal grill. Of the three passions that inspired the Twisted Daily, two are beautifully expressed. Is the Twisted Daily a bar and music venue with food, or a restaurant with a bar and live music? To quote the (classic) Keith Sweat, make-up your mind, 'cause I'm not gonna be here for long.

(online: smooching@twisted.com)



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feeding frenzy
by Drew Lazar



► HOW SEATING

Crisp | The beautiful New York-based deli/casual eatery moved its first Philly spot last week. Viced Urbanist and Paul Perkes, founders who came across the brand while working in NYC, have taken over the space briefly leased by Falcetti. The menu is a mix of comfort food, with a focus on local ingredients. Options include the New York twist french fries, meat, salad and nachos (dips) and the Adam (pasta, sauce, meat, salad, and nachos). The Adam (pasta, sauce, meat, salad, and nachos) is a great choice for a quick meal. You can also build your own or opt for the unorthodox French chicken preparation like deli burger and pork. 323 S. Arch St., 267-294-3094, crispnyc.com.

Local Post | Philadelphia's Crazy Fish Salmon is now Local Post, a Mexican-themed taproom from Joe Berkman, owner of Mito. The craft-only joint focuses on craft beer and a menu of local-inspired items (tacos, burritos, burgers, etc.). Keep an eye out for the Easter eggs — Boston crab fish tank, Philly City park's maduro and, of course, a few delicious selections — that ring up the local flavor of the eatery. 2402 N. Morris St., 267-466-6063, localpost.com.

Lucky's Last Chance | Presenting a "little space on what Main Street has been before," Lucky's Last Chance is a new Main Street bar offering a heavily crafty beer selection and a clever happy hour menu. Mike Gortner and Chris Barone are doing us a favor on top and 28th bottles to go. The menu is a mix of local-inspired items (tacos, burritos, burgers, etc.). Keep an eye out for the Easter eggs — Boston crab fish tank, Philly City park's maduro and, of course, a few delicious selections — that ring up the local flavor of the eatery. 2402 N. Morris St., 267-466-6063, luckyphilly.com.

► LITTLE BITTLES

New chef at Elia (245 S. 11th St.) — Nicolas Sorbier, a veteran (27 yrs) chef, is now at Elia. The chef is currently relocating from 1700 Locust to 2234 Locust. **Elia** is a new eatery located at 2234 Locust. The chef is currently relocating from 1700 Locust to 2234 Locust. The chef is currently relocating from 1700 Locust to 2234 Locust.

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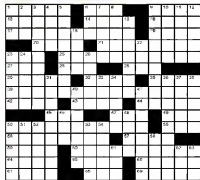
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jonesin'
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WEDNESDAY FINISH & BEGIN LATER CUT



ACROSS

- 1 "Hey you're" shirt
- 8 Artificial food
- 9 Element of the September debate
- 10 Give up legs
- 14 "___" (30-year) star singer
- 17 "You ___"
- 21 Don't fly (wordplay)
- 22 "___" (30-year) star singer
- 23 "You ___"
- 24 "The ___" (30-year) star singer
- 25 "The ___" (30-year) star singer
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- 66 "The ___" (30-year) star singer
- 67 "The ___" (30-year) star singer

DOWN

- 2 "Hey you're" shirt
- 3 Artificial food
- 4 Element of the September debate
- 5 Give up legs
- 6 "___" (30-year) star singer
- 7 "You ___"
- 8 Don't fly (wordplay)
- 9 "___" (30-year) star singer
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